

GENERAL MUSIC THEORY

SPECIALIZED AND NON-SPECIALIZED MUSICAL CONTENT

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Annotation. The object of this work is one of the newest Russian theories – the theory of musical content, which the author of the present articles is one of the generators. This method of research has a musicological direction, but is contiguous to philosophy. The author considers the well-known philosophical dyad “form-content” inapplicable to the art of music, since in practice these notions turn out to be poorly differentiated from each other, which leads to confusion. In their place a dichotomy of conceptions of a notional type is offered, which the author called the “specialized and non-specialized content” of music. Content is the expressive-notional essence of music. Specialized content belongs solely to music; it is formed by the content of sound, intervals, chords, modes and tonality, melody, rhythm, texture, timbre, sonority, thematicism, musical form, etc. Non-specialized content is present both in music and beyond it: human emotions, depicted objects (birds, the movement of sea waves, the warbling of the brook, the noise of the approaching train, the sound of a clock, movement of human beings – steps, running, etc.), as well as various ideas. Both the described concepts and terms and the theoretical elaboration of the ability to analyze the art of music from the position of broad notional categories present a new phenomenon in music theory.

Keywords: music, biography, violin, orchestra, chorus, conductor, fund, festival, tours, interpretation.

The study of the problems of the semantics, meaning and content of music, — a non-verbal and non-depictive form of art, — has always presented a great difficulty for music scholarship. In the present article the author presents an original theoretical elaboration in this area, based on a dyad of conceptions — namely, specialized and non-specialized musical content. The Russian term «музыкальное содержание» itself requires some correlation with its translations into other languages: *musical content* in English, *musikalischer Inhalt*, *Gehalt* in German, and *le contenu musical* in French. It was Hegel who introduced into philosophy the terms *Inhalt* and *Gehalt*, which can be translated into English as *content*.

Musical content is defined by the author of the article as the expressive-notional essence of music. *Specialized content* is the definition of that aspect of the content of music which is inherent only to the art of music. *Non-specialized content* is the definition of the aspect of content that is present both in music and extra-musical areas. The term «extra-musical» denotes a broad range of phenomena, including other forms of arts, other spheres of musical consciousness and activities — science, religion, — the objectively existent reality — the universe, the cosmos, nature, the elements — people’s practical activities, their social and personal relations, etc.

The question must be posed: is it possible for the dichotomy of «specialized and non-specialized» content to be replaced by the traditional philosophical-aesthetical dyad of «form and content»? There undoubtedly exists a connection between the formerly relevant «artistic form» and our «specialized content.» However, *aesthetics itself as a science* turns out to be *insufficient* for the characterization of the present aspect of content¹. Our concept of specialized content includes, besides the aesthetical category of the «beautiful» and its equivalents, also such categories related to psychology and ethics as «positive emotions» and «good.» In psychology and ethics, on the other hand, the concepts of «form and content» do not pertain to their categorical systems. For instance, if one takes the climax of a musical composition, does that pertain to form or to content? From the position of psychology, the question is posed inappropriately. Our mono-category of «content,» which is essentially derived not from the tradition of philosophy, but from a dictionary of applicable language, does not contradict any of the synthesized sciences. From this kind

¹ The Russian researcher M. Polyakov described the correlation of content and form as an «archaic dualism.»//Polyakov M. *Voprosy poetiki i khudozhestvennoy semantiki* [Questions Regarding Poetics and Artistic Semantics] Moscow, 1978. p. 65.

of position, a culmination of a musical work presents solely a content-related phenomenon, since no other category remains available for it. At the same time, the reliance of musical theory on the science of psychology advances it to a new, higher step of scientific knowledge, compared to focus on an aesthetical and philosophical tradition.

The inclusion of the previously topical dyad of «form and content» into the single term of «content» makes it possible to eliminate within the integrated artistic organism of the unnatural gap, occurring due to the two different approaches towards it — towards its compositional constructions and towards its associative qualities. The compositional structures receive a mandatory semantic interpretation in this context and are freed from their initial sole structural, grammatical meaning, while the associative qualities no longer present themselves as extra-musical «striving for literary effects,» since they become substantiated with the foundation of a certain theoretical conception. For the first time the two indicated aspects (the previous 'form' and 'content') become elements of a single conception, that of «musical content.»

NON-SPECIALIZED MUSICAL CONTENT

We shall first examine non-specialized musical content, since it has more perceptible outlines and, therefore, is more accessible for verbal description. If we are to highlight its most important constituent parts, they would comprise the triad of 1) ideas, 2) the world of objects, and 3) the world of human emotions. Why does our ordering begin with ideas? It is because we are dealing with serious, classical music, which has always developed itself under the auspices of certain various verbally described guidelines — the teachings of the church fathers, the directives of the ecumenical councils, directives and implementations of secular governments, artistic manifestos, professional rules of artisans, etc. In folk music and texts, for example, there are no such formulated ideas concerning art, but only a firm connection present to the social demands of everyday life. On the other hand, the inner world of emotions, although required to be of primary importance for the essence of the art of music, is brought to the background here, since from the position of verbal characteristics it is the least perceptible. And the human being's inner world itself became visible as an object of musical achievement at a certain and rather late historical period — mostly in the era of 19th century Romanticism.

The aforementioned triad of non-specialized content — ideas, objects and emotions — was brought in by Soviet aestheticians in the 20th century in the guise of the main areas of «reflection of reality» in music. At that, it coincides precisely with the triad of signs developed by Charles Peirce: icon, index

and symbol¹, but in reverse order — symbol, index and icon. This coincidence is unintentional. It bears witness to the objective logic of the broadest and most general division of phenomena of reality into the main three essences in human consciousness.

1. *Ideas* in non-specialized content of music comprise the most extensive circle of representations. These include the ever-present subjects of art, as well as the ideas of various spheres of human thought — philosophy, religion, ethics, aesthetics, natural and historical sciences, art studies, individual ideas of separate musical compositions, etc.

Scientific and philosophical ideas turned out to be so vital in the development of culture that they exerted a great amount of influence on many creators of works of art, having become the composite parts of their artistic world-perception and having been extensively interpreted in their works. This may be observed in literature, poetry, cinema and music: for instance, the famous antinomies of Kant influenced the «contrapuntal thinking» of Dostoyevsky, in whose novels the different characters personify various conceptions that contradict each other, and the writer deliberately does not create any such conception for all of them that would reconcile these blatant contradictions.

Yakov Golosovker in his research of Kant and Dostoyevsky brings in almost precise quotations from the great German philosopher, spoken by the main characters of the writer's novels². In the domain of poetry, Alexander Blok was influenced by some of the ideas of Wilhelm von Humboldt³, while in the sphere of cinematic art Sergei Eisenstein consciously applied Hegel's ideas of «the idea»⁴.

The facts of the influence of philosophy on music are indisputable: this can be witnessed by the impact of the ideas of the Enlightenment on Beethoven's heroic conceptions, of Schopenhauer's pessimistic teaching on Richard Wagner's perspective of death, the philosophy of Soviet optimism on the music of the Soviet official composers, such as Dmitri Kabalevsky and Isaak Dunayevsky, or the ideas of existentialism on Sofia Gubaidulina's conception-based thinking, etc.

¹ Peirce, C. O novom spiske kategoriy [About a New List of Categories], in Russian//C.S. Peirce. Izbrannye filosofskiye proizvedeniya [Selected Philosophical Works]. Moscow, 2000. 104–105

² Golosovker, Ya. E. Dostoyevsky i Kant [Dostoyevsky and Kant]. Moscow, 1963.

³ Blok A. O naznachenii poeta [About the Purpose of the Poet] //A. Blok. Sobranie sochineniy. v 8 tomakh. T.6 [Collected Works in 8 Volumes. Volume 6]. Moscow-Leningrad, 1962. 160–168.

⁴ Eisenstein, S. Izbrannye proizvedeniya v 6 tomakh. T.4. Iskusstvo mizanstseny [Collected Works in 6 Volumes. Volume 4. The Art of the Mise-en-scene]. Moscow, 1966.

A unique sort of quasi-religion in Russian 19th century society was formed by pantheism — a teaching that correlates the conceptions of God and nature. It demonstrated itself in the many musical compositions of Nikolai Rimsky-Korsakov, having reached the level of a type of cult in his opera «The Legend of the Invisible City of Kitezh.» In Piotr Tchaikovsky's music, a bright manifestation of this idea can be found in one of his best songs «I bless you, forests» on the text of Alexei Tolstoy's long poem, «Ioann Damaskin.»

Examples of various musical aesthetical notions embodied in music include the recommendation of Johann Mattheson in his «Der Vollkommene Capellmeister» to bring into musical composition elements of oratorical speech, which has paved the way for the formation of mature sonata form¹; Hector Berlioz's theoretical developments, described in his work «On Imitation,» depicting the conditions of bringing in visible images into (19th century) music², Miliy Balakirev's position on the primacy of the poetical text in an art song, which aroused an inflow of depiction into the musical language of the composers of the «Mighty Handful,» as well as Alfred Schnittke's substantiation of the principle of polystilistics, which was important for his own compositions and for the Russian music contemporary to him³.

The enumeration of ideas that provided inspiration for serious, classical music can be continued further alongside to the enumeration of historical periods, musical styles, as well as names of composers and of particular compositions. The profound permeation of the rays of world intellect comprises an inalienable quality of this art.

The world of objects is not presented so regularly in music as the world of ideas; the main reason for this is that music is not endowed with the ability to depict the visible world directly. On the other hand, anything which may arouse human interest is capable of becoming an object of art. And because it is the quality of vision, in particular, which provides the human being with 80–90% of information, it follows that the visible reality becomes represented in music almost unlimitedly. There exists another important condition, which limits the inflow of visual informa-

tion — it is manifested by the ideas, attitudes and tastes of any particular historical time period. It is not in every historical period that the surrounding world of objects is deemed as worthy of attention for the art of music. Thus, in the New Age and the Contemporary period, the evaluation of visual perceptions which may be depicted by music was diminished during the Classicist period of the late 18th and early 19th century, at the early phase of the Romanticist period and, later, in the 20th century. Correspondingly, the periods of the optimal attention to depiction of visual imagery were: the Baroque period, late Romanticism in the West, and the time of the formation of European national schools — the Russian, Czech and Norwegian, — as well as the period of French Impressionism.

Notwithstanding the minor role that the art of depiction played during certain historical periods, the capacity of visual images encompassed by music turns out to be immense: it is difficult to enumerate all the types of phenomena in the external world which music has not expressed interest in depicting. The «curiosity» displayed by the «objectless» musical art turned out to be just as active towards the object-related world as it was towards the world of ideas. At the same time, in the visual objective sphere, several elements became prominent, which music became especially talented at depicting — namely, the element of water, birds and human movements. The imitation of the process of the movement of water has been done with such a remarkable precision in music that there have not been any pictures which «have not been seen»: the majestic ocean, the broad sea, the mysterious lake, the full-flowing river, the scintillating brook, the tranquil canals (in Venice), the sparkling fountain, even the dropping tears, running blood and flowing myrrh, and in terms of the types of motion — calm, splashing, tumultuous, or flowing waters.

Depiction of birds became one of the most favorite objects of depiction in music, from the time of the Renaissance, up to the 20th century; the latter has even endowed it with portrayal by electronic means, such as, for instance, in Edison Denisov's «The Singing of Birds» for prepared piano and tape. Let us name some examples: Janequin — *Le Chant des Oiseaux* (The Singing of Birds); Couperin — *Le Gazouillement* (Chirping), *Le Rossignol en Amour* (The Nightingale in Love), *Le Rossignol Vainqueur* (The Nightingale Conqueror), *Les fauvettes plaintifs* (The Plaintive Whitethroats), *Les Linottes Effarouchées* (The Frightened Linnets); Glinka — *Zhavoronok* (The Lark); Schumann — *Der Vogel als Prophet* (The Prophetic Bird); Rimsky-Korsakov — Songs and Dances of Birds in the opera «*Snegurochka*» (The Snow Maiden), the vocal parts of Sirin and Alkonost in the opera «The Legend of the Invisible City of Kitezh», the vocal part of the Swan-Bird in the opera «The Tale of Tsar

¹ Ritzel F. Die Entwicklung der «Sonatenform» in musiktheoretischen Schriften des 18. und 19. Jahrhunderts. 2. Auflage. Wiesbaden, 1969; Kholopova, V. O prototipakh funktsiy muzykal'noy formy [On the Prototypes of the Functions of Musical Form] // Problemy muzykal'noy nauki [Problems of Music Scholarship]. Issue 4. Moscow, 1979. 4-22.

² Berlioz, H. O podrazhanii v muzyke [On Imitation in Music] // H. Berlioz. Izbrannyye statyi [Selected Articles]. Moscow, 1956.

³ Schnittke, A. Polistilisticheskie tendentsii v sovremennoy muzyke [Polystylistic Tendencies in Contemporary Music] // Kholopova, V., Chigareva, E. Alfred Schnittke. Moscow, 1990. Supplement 5. 327-331.

Saltan»; Stravinsky — *Le Chant de Rossignol* (The Song of the Nightingale) from the opera «Le Rossignol»; Carl Orff — the Song of the Roasted Swan from the cantata «*Carmina Burana*»; Prokofiev — the theme of the bird from the fairy tale «*Peter and the Wolf*»; Messiaen — *La Merle Noire* (The Black Thrush), *Reveil des Oiseaux* (Wakening of Birds), *Oiseaux Exotiques* (Exotic Birds), *Catalogue d'Oiseaux* (Catalogue of Birds); Gubaidulina — the woodpecker from «Musical Toys»; Schnittke — the cuckoo and the rooster from Hrzanowski's cartoon «In the World of Fables.»

The depiction of human motion serves the cause of writing portraits of people, as well as descriptions of various plot-related or psychological situations. Music is perfectly capable of imitating anything that is connected with pace, running, as well as with beats, striking, and all types and degrees of danger. Here, once again, whatever is carried out in music by means of the motor function is grasped here perfectly. In addition, the motor function also makes it possible to manifest the numerous expressive motions invented by the composer.

The art of music is endowed with a domain where depiction turns out to be especially widely applied — namely, *music for children*. Here the specificity of children's perception of the world has made itself felt, since it has the tendency to base itself on concrete, obvious, visible images; on the other hand, the inner world of life is not as developed and not as perceived as it is in an adult human being. For this reason, volumes of instrumental pieces for children and young people from the 19th and 20th century present abundant quantities of depiction. Tchaikovsky's «Children's Album» («The Peasant Plays the Harmonica,» «Baba-Yaga»), Debussy's «Children's Corner» («The Snow Dances»), Bartok's «Microcosmos» («Struggle on the Ring,» «Riding the Boat,» «The Buffoon,» «The Bagpipe,» «The Tale of the Little Fly»), Prokofiev's «Music for Children» («Little Fairy Tale,» «The Rain and the Rainbow»), Gubaidulina's «Musical Toys» «Wind-Up Toy,» «The Trumpet-Player in the Forest,» «Chickadee Bird,» «Snow Sled with Jungle Bells,» «Echo,» «The Drummer»), Schnittke's Six Pieces («In the Mountains,» «The Cuckoo and the Woodpecker») and many others. The same qualities are present in the vocal and theatrical genres with children's subject matter: Modest Mussorgsky's vocal cycle «The Nursery,» Maurice Ravel's opera «L'Enfant et les Sortilèges,» Claude Debussy's ballet «La Boite a Joujoux» and Boris Tishchenko's ballet «Mukha-Tsokotukha.»

Generally speaking, music is capable of embodying as much depiction as is necessary for realizing a composer's conception.

The emotional world of the human being comprises a special property of content. In various historical

periods they were: affect, the motion of the soul, passion, emotion, experience of the soul, feeling, conditions of the soul, mood and character. The conception of music as the experience of human feelings has been present in art since the Early Modern Period and has continued to be active up to the present, having entered the fifth century of its history. The culmination of this conception was reached in the 19th century and the first few decades of the 20th century. During the Romantic era, music started to be determined, as hardly ever before or after, as «the language of feelings.» Music and feelings became almost identical to each other. Therefore, it makes most sense to cite examples particularly from this historical period.

For those who wish to imagine the «emotional portrait of the epoch» of 19th century, it is most natural to turn to the brightest exemplifier of the emotionalist conception of the century — Piotr Tchaikovsky. The most numerous and varied verbal expressions of his inner musical perceptions can be read in his opera scores. Let us take as examples his most popular operas «Eugene Onegin» and «The Queen of Spades.»

In the scene of the appearance of Lensky and Onegin in the house of the Larin family, Tchaikovsky (following Pushkin) vividly delineates the contrast between Lensky's poetically exalted character and Onegin's cynical coldness. In N.6: Scene and Arioso, we can see the following performance markings: Lensky (*with ardor*) «How happy, how happy I am,» Onegin (addressing Tatiana *with cold civility*) «Tell me, I think...» Lensky (*warmly, passionately*) «I love you, I love you, Olga,» subsequently, *animando* (*becoming more inspired*) «one usual sadness!» Lensky (*with great expression*) «I love thee, I love thee.»

In «The Queen of Spades,» keeping in mind the profound tragedy of this opera, the composer's verbal «emotional signs» comprise a set that include not only the words «*with feeling,*» «*with profound feeling,*» but also «*with despair,*» «*in a frightened manner,*» «*with fear,*» «*with terror,*» «*in ecstasy.*» These are the performance indications in the score, connected with the vocal part of Liza: *with profound feeling* — «From whence these tears»; passionately, rapturously — «O, hear me, Night»; *in a weakened voice* — «Depart»; *in confusion* — «Countess! Righteous God!»; embarrassedly — «Grandmother, I was walking around the room»; *in a frightened manner* — «But, my dear...»; *with a tone of despair* — «Oh, my dear, come, have pity on me.» The most emotional performance indications, at that, touching upon the sphere of negativity, are present in Hermann's part: *con amarezza* (*with bitterness*), — «If only I was deprived of gratifying doubt»; *menacingly* — «Rejoice, friend! Have you forgotten that after a calm day a storm may erupt»; *passionately and expressively* — «Let me die, while blessing you»; *pensively* — «Who is it who, loving ardently and pas-

sionately»; throwing himself at her [Liza's] feet, *with fright* — «Be quiet!.. Be quiet!.. She is dead»; *as if petrified from terror* — «O am frightened! Frightened!»; *in ecstasy* — «Yes, I am that third person who, loving passionately».

Whereas in the 19th century positively all the composers were aesthetically committed to working at expression of human feelings in music, and frequently indicated these feelings verbally, in the following, 20th century the emotional picture changed abruptly — generally, in terms of various periods, and in terms of the separate musical trends and schools. I shall bring purely isolated examples of the contrasting attitudes towards musical emotions, when composers themselves indicate them by giving their compositions appropriate titles. Thus, in regards to Gyorgy Ligeti's operatic diptych «Aventures» and «Nouvelles Aventures,» the composer himself spoke of them in the appropriately absurdistic manner as of a peculiar «theater of affects,» which presents a kaleidoscopic succession of five emotional states: «humor, the phantasmal-terrible, the sentimental, the mystically mourning and the erotic.» The text of «Aventures» incorporates naturalistic outcries, screams, whisperings, etc. However, the indicated emotions themselves are, nevertheless, presented, as conditional phenomena and not as real emotional experience¹.

Here are some curious indications by Sofia Gubaidulina in the fourth piece from her cycle for a cappella chorus, «Dedication to Marina Tsvetayeva.» Two words, — «all splendor,» — must be performed in the following emotional characters: «admiringly, joyfully, rapturously to exhaustion, festively, with an outcry, light-mindedly, pensively, with great dignity and a well set voice, affirmatively, frighteningly affirmatively, affirmatively to the level of fury.» Although the composer's idea here is likewise thoroughly ironic, the indicated 12 emotions need to be presented in a realistically genuine, truthful manner.

One can continue forever citing examples of the triad of non-specialized content in music — ideas, objects and emotions. But, after all, as we have asserted, all of these are content-based elements that also exist outside of the realm of music. To what extent are they significant to music? Might all of this represent but a superficial element, which very well may be disregarded?

Nevertheless, careful study of this «element» demonstrates to us to what degree it is inseparable from music as an art, and from classical music in particular as a type of culture. This is the point of connection between

music and the rest of the world, both the external, objective world, and the internal, subjective one, the vivifying source of its meanings and spontaneous sensations, constantly refreshing its «blood,» stimulus and factor of its movement forward, the oxygen for its «breath.»

SPECIALIZED MUSICAL CONTENT

Specialized content is intrinsic solely to the present type of art, — namely, music. It is just as inalienable from it as the non-specialized content. It has already been stated that this type of content cannot be identical to philosophical and aesthetical «form.» Although its «subject» in music is unified and integrated, from a scientific point of view several concepts are required for characterizing it, since they stem from different disciplines. From the field of aesthetics the concept of «beautiful» is derived, which is its main category. From psychology comes the concept of «positive emotion,» which also forms one of the initial constituent parts of this discipline. From ethics comes «good,» the central positive category (as opposed to the negative category of «evil»). The aspect of specialized content possesses all of these qualities, without subdividing them — the perception of the aesthetically beautiful creates a psychologically positive emotion, which ethically brings «good» to people:

Aesthetically beautiful → *Emotionally positive* → *Ethically good*

It is clear that the essence that is expressed by this triad is «content-based,» in particular, and not «form-based.»

Let us bring one terminological specification. In aesthetics, as has been developed in recent times, the category of the beautiful has been denied the status of universality. Serious scholarly works exist that argue in a well-grounded manner for the departure from submission to this concept in some of the most important manifestations of 20th century art. In order not to get into a digressing debate about the level of universality of the «beautiful» in art, we shall replace this category with one of its equivalents — «aesthetical harmony.» We shall consider this essence, in particular, as endowed with universal qualities, without the presence of which art cannot fulfill its purpose.

Let us disclose the meaning of *aesthetical harmony* in music.

The idea of harmony in the broad meaning of the world has traversed throughout the entire history of art, including the art of music². Plato viewed harmony as being superior even to the notion of good: «Good is perfect, but there is nothing perfect in existence

¹ See: Savenko, S. O stilisticheskikh tendentsiyakh tvorchestva Ligeti [On the Stylistic Tendencies of the Musical Creativity of Ligeti] //G. Ligeti. Lichnost' i tvorchestvo [Personality and Musical Creativity]. Moscow, 1993. 447.

² Shestakov V.P. Garmoniya kak esteticheskaya kategoriya. Uchenie o garmonii v istorii esteticheskoy mysli [Harmony as an Aesthetical Category. A Teaching of Harmony in the History of Aesthetical Thought]. Moscow, 1973

without harmony.» Alberti, the theoretician from the Renaissance era, highlighted this notion as being a requisite for beauty: «There is something, by which the entire visage of beauty is illuminated, which we call harmony, which is, undoubtedly, the source of all charm and beauty.»¹ In the 19th century, Pushkin put the following words into the mouth of Mozart in his play «Mozart and Salieri»: «for the true union joining Mozart and Salieri, two sons of harmony.»²

In their level of propensity towards the positive harmonic pole, the arts differ one from another. During the course of its entire history, music has concentrated around the positive and beautiful and has rather reluctantly developed its expressive language in the direction of the negative ugly pole. Herein it differed from the adjacent forms of art — literature, art and cinema.

Mozart's words may be considered as model for music as an art, bearing in mind that they were uttered during the era of 19th century Classicism. The great composer, whose very name is associated with the very concept of «music,» said the following: «However, just like the passions, whether they are strong or not, in their expression must never reach the level of repulsion, so, likewise, music, even when depicting the most frightful situations, must never offend the ear, but, on the contrary, even then it must give pleasure and, hence, always remain music»³. Mozart wrote those words in his letter from September 26, 1781, in regard to Osmino's aria in his opera «The Abduction from Seraglio,» in which the character is possessed by anger and goes into a fury. As we can see, «the son of harmony» as Pushkin called him, speaks directly of pleasure coming from music, or about positive emotions in any, even negative situations in stories. This pleasure from music is what pertains to specialized musical content, whereas anger or frenzy applies to the non-specialized aspect. Here one can clearly see that paradox of art, about which Pushkin stated «and genius, the friend of paradox.»

Aesthetical harmony in music is present not only in that «frightful situation» which Mozart had in mind in connection with his Classical style, which we consider to be harmonically beautiful. It also accompanies that qualitatively different types of «fright» which the tragic 20th century brought along — the «screaming dramas» of Arnold Schoenberg and Alban Berg, the wartime symphonies of Dmitri Shostakovich, as well as the ravaging irony of Alfred Schnittke's opera «Life

with the Idiot.» But even in the most frightening and cheerless plots as Berg's «Wozzeck» and «Lulu,» it is the music, in particular, which provides the salutary counterbalance to the darkness of the action on stage: in Berg's lyricism one can hear the sound of Faith, Hope and Love. Here the ethical function or, to be precise, the *ethical mission* of the specialized content of music becomes especially clear. Beauty, good and happiness which music carries in itself — simply by being music — is salutary and beneficial to the human being, thrown into the world of evil.

In the history of European music aesthetical harmony in music, harmony in the broadest meaning of the word, has always comprised that content-based center on which the entire system of teaching of musical composition — featuring the disciplines of musical form, harmony, counterpoint, melody, rhythm, texture, orchestration, etc., — has been geared on. In music there have not been developed any disciplines of formlessness, disharmony, the disjunction of voices, the dissolution of texture, un-melodiousness, non-rhythm, etc. No matter what the embodied image may be in the aspect of non-specialized content — positive (love, happiness, heroism) or negative (enmity, pain, fear) — the system of means of musical composition has always been directed towards some kind of «harmonization»: solidifying the positive aspect or ameliorating the negative effects.

Let us analyze *the structure of aesthetical harmony in music*. As an idea and a sensation, it is imprinted in music in all types and at all levels of its compositional means — from the pure sound of musical elements to the integrated, completed musical composition. These levels shall be differentiated by us in correspondence with the categorizing customary in the discipline of musical composition:

- 1) acoustic temperaments, acoustic scales and intervals, timbres of musical instruments; the performing touch of the instrumentalist and the «set voice» of the singer.
- 2) melodic scales and modes, the harmonic sonorities, harmonic systems;
- 3) rhythmic, metric organization;
- 4) melody and texture, including contrapuntal texture;
- 5) musical thematicism;
- 6) musical form.

Let us ascertain ourselves that the artistic aim served by the organization on each of the aforementioned levels of musical composition presents an aesthetical concordance of all the elements, or aesthetical harmony.

1. The acoustic temperaments, timbre and set voice. In music the musical sound itself is already harmonious, as it is endowed with a specially tuned structure of partial tones, as opposed to the dis-

¹ Cit from: Shestakov V.P. *Garmoniya kak esteticheskaya kategoriya* [Harmony as an Aesthetical Category]. 95

² Pushkin A.S. *Malen'kiye tragedii* [Little Tragedies]. Mozart i Salieri [Mozart and Salieri]

³ Cit from: Abert G.W.A. *Mozart*. Part1, Book 2, Moscow, 1980. 450.

harmony or noise. For instance, Russian acoustician Andrei Volodin writes: «One of the important qualities of *musical* sound is its inner consonance, its peculiar suitability to musical intonation and harmony.»¹ The consonant character of the sonar «pillar» is connected with the pleasantness for the ear of musical timbres — the sonority of voices and instruments. According to the principle of harmonic concordance of the parts and the whole the acoustic temperaments of music are formed — whether the just, the Pythagorean or the equal-tempered. In harmonic correspondence to the acoustic temperament, its scale presents all the intervals of the given acoustic temperament. Musicians who are performers develop special pleasant means of touch of the instrument — a beautiful sound with violinists, cellists and wind players, and a «pleasant touch» for pianists.

2. Melodic scales, harmonic sonorities, harmonic systems are phenomena of content-based, and not merely of a physical acoustical plan. The melodic scale is usually connected with a suave flow from step to step and a concentration of tones around separate steps. Harmonic sonorities present themselves as holistic combinations that are normative for the present harmonic system: sixth chords in fauxbourdons, triads in the major-minor tonalities, combinations of fourths and seconds in Georgian folk music, etc. Harmonic systems are developed multi-level formations, supported by normative correlations of normative elements. The aesthetic harmony of music is served by many things, including such norms of the classical tonal system, such as resolution of dissonances into consonances, the beginning and ending of a musical composition on the first scale degree of the tonic function. In 20th century, such qualities were present in the «modes of limited transposition» developed by Olivier Messiaen, the hemitonics of Anton Webern², as well as the harmony with emancipated dissonance of Arnold Schoenberg.

3. Rhythmic and metric organization achieves aesthetic harmony, creating a periodical, systematic organization of a musical composition by means of metrical stops, dance rhythmic formulas, modal «*or-dos*,» Eastern usuls and new European measures, etc.

4. Melody and texture. Since melody and texture in music are subservient to the influence of

the spatial factor, to the natural laws of spatial aesthetics, they have principles of mirror symmetry operating in them, moreover, around both a vertical and a horizontal axis. By virtue of this, there are certain definite rules for the separate voice and for the combination of several voices with each other formulated in the discipline of musical composition. For instance, the separate voice includes the rule of the leap with its filling up: if a melody includes a leap (upwards or downwards), it must be followed a movement in the opposite direction, for the sake of balance. For the two outer voices, the melody and the bass, the rule of contrary motion has been determined: if the melody has upward motion, the bass must have downward motion, and vice versa. Both types of mirror symmetry can be united, of which there are numerous examples in music.

5. Musical thematicism (the structure of a separate theme, the correlation of themes in the vertical and horizontal aspects, the categories of thematic development, the thematic process in musical form). The theme in a musical composition is the leading complex of imagery and semantics, determining the aesthetical-constructive and expressive-semantic unity of a composition. This underlying task lies is what the entire «technology» of applying a theme in a musical composition is connected with: the design of the theme itself as a relatively completed musical thought; the methods of work with the theme, altering some of the signs of the theme, while preserving others (especially demonstrative is the «derived contrast» — the emergence of a new «thematic organism» on the basis of the previous theme); the emergence of a through thematic process of the musical composition — a series of thematic modifications and transformations with the dominance, as a rule, of the initial, primary theme. The thematic structure of a musical composition presents a perfect example of the activity of the earliest aesthetical law of art — «diversity within unity,» or «unity within diversity.»

Musical form (the architectonics and dynamics of the development of the whole and of the constituent parts) comprises the highest and most developed level of aesthetical organization of a musical composition. Since it incorporates all the previous, smaller levels, it is necessary to highlight what spreads beyond them. First of all, it is the general architectonics connected with the function of recapitulation. The formation of music as a separate entity, independent of words, dance or the stage, «the art of sounds in the narrow meaning of the words» (Hector Berlioz³), «autonomous

¹ Volodin, A. Rol garmonicheskogo spectra v garmonicheskom vospriyatii vysoty i tembra zvuka [The Role of the Harmonic Spectrum in the Harmonic Perception of Pitch and Timbre of Sound]//Muzykal'noye iskusstvo i nauka [The Art and Science of Music]. Issue 1. Moscow, 1970. 18.

² Hemitonics is a chromatic system consisting of intervallic groups that include the semitone and any other type of interval. This concept was initiated by Valentina and Yuri Kholopov (see: Kholopova, V.N., Kholopov, Yu.N. Anton Webern. Moscow, 1984. 253–254).

³ Berlioz, H. Kriticheskii ocherk o simfoniakh Bethovena [A Critical Essay on Beethoven's Symphonies], in

music»¹, or «absolute music» (all terms from German music theory²), comprehended towards the end of the 18th and the beginning of the 19th century, showed that the principal scheme of this architectonics became ABA, i.e. the recapitulatory ternary form. The return at the summation of the musical composition to its primary musical idea that music had overcome the principle of the temporal vector (scheme — a, b, c, d, e...) for the sake of the independence of its existence and called for the assistance of the principle of spatial aesthetics, that is, harmony brought in by mirror symmetry (in the horizontal aspect). The amount in terms of percentage of musical forms of the 18th, 19th and 20th centuries possessing more or less obvious recapitulations is so high that it may be considered to be absolutely predominating and revealing a fundamental aesthetic law of music as a type and a phenomenon of art. And likewise, just as in the smaller levels, on the level of architectonics of the entire form the level of harmoniousness is very varied. More harmonious are forms with large quantities of repetitions and returns of sections (A, A¹, A²; ABA, ABACA), and less harmonious are through forms (closed and especially not closed by repetitions — ABCDEFA, ABCDEFG).

On each of the cited levels of musical composition only several, albeit fundamental laws have been indicated: all of them revealed directedness towards one and the same aim — a commensurate, beautiful concordance of elements with each other, an aesthetic harmony between all the elements of sound. The disciplines of counterpoint, figured bass, harmony, rhythm and meter, melodicism, counterpoint, texture, musical form and orchestration are all directed towards *harmony* in the broad meaning of the term, that is, towards the *aesthetic content of music*, which is inseparable from its artistic nature.

INTERACTION BETWEEN SPECIALIZED AND NON-SPECIALIZED MUSICAL CONTENT

The two aspects of musical content — non-specialized and specialized — have been examined by us separately, however, in music they exist in constant unity.

Through the correlation through the *predominance* of one of them over the other the styles of composers and performers and the character of separate compositions are distinguished. For instance, among the 20th century composers, let us compare such extreme

styles as those of Webern and Prokofiev, Boulez and Shostakovich. In the music of Webern and Boulez we perceive a clear gravitation towards specialized content (aesthetical harmony), while in the music of Prokofiev and Shostakovich let us notice the immense role of non-specialized content (ideas, objects of the external world, emotions). It is worthwhile to compare Webern and Boulez, the latter having developed from the origins of Webern's style. In Webern, even in his dodecaphonic compositions, such as the Symphony, opus 21, there are minimal traces present of romantic feelings (as shown in the performance indications: «calmly striding,» «exclusively calm,» «as a march»). In the music of Boulez, for example, in «Le Marteau sans Maître», there are only detailed verbal indications of tempo, rhythm and dynamics. In the 21st century as well, developed non-specialized comprises a valuable trait in the works of many Russian composers (such as Sofia Gubaidulina, Alexander Raskatov, Vladimir Tarnopolsky).

No less important is the other angle of contraposition of specialized and non-specialized musical content — *their interaction according to the principle of concordance and contradiction*. Correspondingly, two (albeit not four) logical types are formed.

The concordance of the specialized and non-specialized aspects of content is their coincidence according to the psychological aspects of the positive and the negative. However, because specialized content possesses only one sign — namely, the positive, the concordance can take place only on the basis of the positive quality (schematically: +/+). The contradiction of the non-specialized and the specialized aspect lies in the divergence according to the same psychological quality of positivity or negativity. Non-specialized content in music may be psychologically both positive and negative. The contradiction is formed when the non-specialized content possesses a negative psychological sign, while the specialized content, obviously, maintains its positive sign (schematically: —/+). The third and fourth logical cases (schemes +/- и -/-) do not occur in music for the reason of the inherent positivity of specialized content. It is especially important to keep in mind that the combination of the negative with the negative in the non-specialized and specialized aspects of content contradict the nature of the art of music — music necessarily carries in its depth (in its specialized aspect) a positive emotional charge.

In music, one can cite the following compositions as examples of contrasting pairs of concordance and contradiction: Georges Bizet's Overture to «Carmen,» the themes in A Major and F major present a concordance of the non-specialized and the specialized aspects (+/+), whereas the theme in D minor presents a contradiction (-/+); «The Angel of the Lord,» N.1 from Rodion Shchedrin's choral liturgy «The Imprinted Angel» presents a concordance (+/+);

Russian//H. Berlioz. Izbrannye statyi [Selected Articles]. Moscow, 1956. 188.

¹ Dahlhaus, C. Was ist autonome Musik?//Neue Zeitschrift für Musik CXXXIII (1972).

² Dahlhaus, C. Die Idee der absoluten Musik. VEB Deutscher Verlag für Musik, 1979.

in Alfred Schnittke's «The Death of Faust,» N.7 from the cantata «The Story of Doctor Johann Faust» presents a contradiction (-/+).

The same aspects and their interactions exist also in other forms of art. In all art — music, painting, poetry, etc.— the same constant law can be observed: the more extremely set apart in a work of art are the aspects of non-specialized and specialized content, the more powerful in its artistic impact the work of art turns out to be. Hence, people constantly hold within the perspective of their view such masterpieces as Hieronymus Bosch's «Garden of Pleasures,» Pavel Filonov's «Feast of Kings,» the «episode of invasion» from Dmitri Shostakovich's Seventh Symphony, «the tango of death» from Alfred Schnittke's cantata «The Story of Doctor Johann Faust.» In other words, the diverse principle of contradiction

and paradox demonstrates its activity not only in the aspect of imagery and plot of a work of art, but also in the artistic-qualitative aspect.

As far as the presence of this customary law in art is concerned, French aesthetic thought came to understanding it as far back as the 17th century. It was formulated in a classical manner by Nicolas Ee Boileau in his treatise «L'art poétique» (Canto Third; 1674):

*At times on the canvas a dragon
or an abominable reptile
Catches our eye with its vivid colors,
And what in life we would deem as horrible
Acquires beauty under the brushstroke of a master.*

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